Christopher Tye Missa Euge bone · Peccavimus

and other sacred choral music

WINCHESTER CATHEDRAL CHOIR · DAVID HILL

CONTENTS

TRACK LISTING ☞ *page 3*

INTRODUCTION ☞ *page 4*

SUNG TEXTS AND TRANSLATION ☞ *page 8*

CHRISTOPHER TYE

(*c*1505–?1573)

1	**Kyrie 'Orbis factor'**	[3'39]
	Mass EUGE BONE	[26'16]
2	Gloria	[6'20]
3	Credo	[5'05]
4	Sanctus	[3'34]
5	Benedictus	[2'46]
6	Agnus Dei I	[1'42]
7	Agnus Dei II	[2'38]
8	Agnus Dei III	[1'59]
9	Agnus Dei IV	[1'47]
10	**Quaesumus omnipotens Deus**	[6'55]
11	**Miserere mei, Deus**	[9'16]
12	**Omnes gentes, plaudite manibus**	[4'14]
13	**Peccavimus cum patribus nostris**	[13'40]

THE CHOIR OF WINCHESTER CATHEDRAL

DAVID HILL *Master of the Music*

THE SURNAME TYE was well known in East Anglia in the sixteenth and seventeenth centuries, whether in its predominant orthography of 'Tey' in Essex, or 'Tye' in Cambridgeshire. Since Christopher Tye appears to have spent so much of his life in the Fens, and the first ascertainable facts about him are in Cambridge, it is reasonable to suppose that he was also born in the area. The main obstacle to detailing Tye's life with any precision is the haphazard survival of series of official records of the establishments with which he was connected and which might have outlined his career with greater certainty. The first sure reference we have to him is in the University of Cambridge. During the academic year 1536/7, Tye received the degree of MusB from the university, and for two terms he is recorded among the lay clerks of King's College. The entries in the university Grace Book for this period are undated, and the accounts of King's College are to be found in two series: 'Mundum' Books and 'Commons' Books.

The 'Mundum' Books are detailed summaries of account for the entire establishment, drawn up for each term within the year for which, until the reforms of the nineteenth century, there were four, linked to the quarter-days of Michaelmas (29 September), Christmas, Lady Day (25 March) and St John Baptist (24 June). For the two terms Annunciation and Baptismal in 1537, Christopher Tye received a salary of 20 shillings as a lay clerk. He may have remained beyond the end of that particular academic year, but the next surviving Mundum Book is for the regnal year 1542/3. Where the Commons Books survives they record the weekly allowances for commons—the basic food provided to all in the college—from the Provost down to the junior choristers. Within that decade, only those for parts of the academic years ending Michaelmas 1535 and Michaelmas 1540 survive, and there is no trace of Christopher Tye in the 1540 book. In any case there is potential confusion, for there was another lay clerk called Richard Tye, and christian names were normally omitted, but it seems clear that the Richard Tye continued his association with the college while Christopher was there for only a brief period. The Grace for Tye's MusB records him as having spent ten years in the study of music, and that he had had experience instructing boys, and Paul Doe has deduced that if these testimonials were never understated, Tye's adult musical career must have begun around 1526, which would place his date of birth around 1505. There is thus nothing to link Christopher Tye with the occurrences of the name Tye in the Commons Books between 1508 and 1512, and thus to place his date of birth at the beginning of the century.

Much of Tye's career seems to have been championed by Richard Cox, who was Bishop of Ely from 1559 to 1580. It is not clear how the two men became acquainted. Cox came to King's via the route established by King Henry VI's statutes which lasted until the middle of the nineteenth century: Eton scholar, scholar at King's College when a vacancy occurred, and Fellowship there in due turn. His admission as a scholar was on 1 August 1519, becoming a Fellow on 2 August 1522. His name disappears from the Mundum Books after 1527, and we know that he had taken up a junior canonry at Wolsey's short-lived Cardinal College in Oxford in 1526. This would have automatically caused him to have to resign his King's Fellowship. After Wolsey's fall from favour, and the subsequent demise of Cardinal College, Cox, a staunch Lutheran reformer, was translated to Eton College as Headmaster from 1530 to 1534, after which he took the degrees of Bachelor of Divinity in Cambridge during the academic year 1534/5, and Doctor of Divinity in the year ending Michaelmas 1537. It is uncertain whether he would have been in Cambridge with any regularity at this time, and there are repeated Graces to defer his public disputations and sermons which he was required to give to confirm the DD degree until the succeeding academic year. He is listed as a chaplain to the Bishop of Ely, and it may be that he was thus able to coincide with Tye's sojourn at King's around these dates.

The Priory of Ely was dissolved on 18 November 1539. Although Robert Steward, the Prior, and several monks were left in interim office to keep the fabric in some sort of order, it

was not until 1541 that the new establishment became official. In the Charter, the first Chapter is named. The former Prior was retained as Dean, and Richard Cox was made First Prebend. Cox had also become Archdeacon of Ely on 24 November 1540. While the first surviving *Visus Compoti* rolls—the treasurer's accounts—from Ely Cathedral are for the year ended Michaelmas 1543, where Christopher Tye is shown to have been paid ten pounds as *Magister Choristarum* during the year, he may have begun his employment there before Michaelmas 1542. He is not listed among the first officials of the establishment in a return made to the Archbishop in 1541, but it seems highly probable that Richard Cox secured for his protege this post on the new foundation. Although the word 'organist' does not appear until the late 1550s, the Henrician Statutes make it clear that from the lay clerks there should be one elected who was able to play the organ and to teach the boys, and so the posts were concurrent. This was a time when money was also being spent on the musical fabric, for there is a record in the *Custus Ecclesie* accounts 'In reperacione organorum hoc anno XVs' for the same year. The *Visus Compoti* rolls at Ely survive only very spasmodically. Those for the next available year, 1547, show Tye still to be in his post, and that 3s 4d was spent 'per hymnalibus processionalis'. In the meantime, Tye had taken his MusD degree at Cambridge in 1545. Hugh Benham has suggested that the Mass which Tye was required to submit as his exercise for the degree may be identified with the *Euge Bone* setting.

There are no further accounts surviving at Ely until 1561 when Tye is shown to have received only half his annual stipend, but there is an entry recording that Letters Patent of Christopher Tye were exhibited on 15 December 1558, and a grant to Tye of the Organistship and Mastership of the Choristers on 23 May 1559. Between 1547 and 1559 the only other information to hand concerning Tye is that printed in 1553 in his *Actes of the Apostles*—settings of an English metrical version of a synopsis of the New Testament—that he was one of the 'Gentlemyn of his grace's most honourable chappell'. It has been surmised that, although Tye is not on any of the surviving lists of the Chapel Royal around this date, he may have expected preferment there, perhaps through Cox who was tutor to Prince (later King) Edward from 1544 to 1550. The death of Edward the Sixth in 1553 might have frustrated Tye's hopes, and his dedicatory verse in the publication shows a personal friendship with the monarch, but it has also been suggested that the composer might have had a peripheral connection with the Chapel, rather than been on the establishment. It has also been thought that he may have retained his connection with Ely throughout this period.

It is interesting to note that Cox, who had probably left Ely by the time he became Dean of Christ Church in Oxford in May 1547, Chancellor of Oxford from the same date, and a Canon of Windsor in May 1548, was also raised to the Deanery of Westminster Abbey on 22 October 1549. Six works by Tye are to be found in the Gyffard Partbooks (British Library Add MSS. 17802–5) which Hugh Benham has suggested might represent the four-part repertoire of a major London establishment, either Westminster Abbey or Saint Paul's Cathedral during the reign of Queen Mary (1553–1558). Did Cox procure some peripheral involvement for Tye at Westminster Abbey, or at any rate within the London musical orbit during his time there?

There is no evidence connecting the Letters Patent of 1558 with the Grant of the Dean and Chapter of Ely the following year, but one of Tye's successors at Ely, John Farrant, also exhibited Letters Patent 'de officio Organiste et Magistro Choristarum' on 9 December 1567 and the following day received his Grant of the Organistship. It seems likely that Tye's letters were also linked with the grant, and it may be that Cox, who was nominated Bishop of Ely on 15 July 1559, had been attempting to secure Tye his old post at Ely during the translation of the previous bishop, Thomas Thirlby, who was deprived on 5 July 1559. Cox himself had fallen from favour under Queen Mary and was forced to move abroad to Frankfurt. The process of Tye's reinstatement at Ely, if that was what it was, would have taken a little longer to effect during the office

of a Marian bishop, and perhaps had met with capitular resistance, yet the final terms secured for Tye provide the safeguard that if his ten pounds per annum be not paid at any time he have the right to distrain on the Manor of Sutton, belonging to the Dean and Chapter. This right was not accorded to Farrant eight years later, and there is no record at all in the *Leiger Books* of the appointment of Richard White, Tye's immediate successor, who was receiving the usual annual stipend as *Magister Choristarum* by 1562. The suggestion has been made that the Dean and Chapter were wishing to retain Tye at Ely, and were taking the unusual step of offering him a suitable surety, but this would fail to explain the Letters Patent. They did not always appoint the cathedral officials with a grant of office, and the only other one in this period is for the cathedral barber. Whatever the intention, Tye had decided by 1560 to take holy orders, and so to leave the cathedral.

He was ordained Deacon on 7 July 1560, and Priest at the next ordination held by Bishop Cox on 24 November that year. All those intending to be ordained had to answer eleven questions or 'Appositions' concerning their age, probity and education, and while the answers for many of those ordained on the same occasion survive in the *Ordination Book*, f 74 merely records 'Mr Christoferus Tye in musices doctor' as having been examined. Thus we have lost an opportunity to ascertain Tye's age, since he was already sufficiently well known to the bishop and the Diocesan authorities for them not to have put him to the full examination.

The livings which Tye was presented to in plurality were, in all but one case, those where the advowson was held by the Bishop or Ely. That of Doddington-cum-March was held the longest, from some time after November 1560 to 15 March 1573, following Tye's death. It was later one of the richest livings in the country, and probably very valuable at that time, but the taxation on the incumbent, called 'first fruits', seems to have been a burden to Tye and caused him to have the living sequestrated in 1570. Despite this, he appears to have continued to hold the Rectory there, and, indeed, in the Subscription to Articles which he signed on 27 August 1571, another hand has described him as 'Rector de Doddington'. A similar rate of sequestration attended him at Newton in the Isle of Ely, which he was forced to resign in 1570, and at Little Wilbraham near Cambridge, which he held from around 1564 to 1567. This latter was presented to him by Corpus Christi College, Cambridge, which had held the advowson since the previous century, but it is not known that Tye had any connection with that college. In addition, Venn, in *Alumni Cantabrigienses* published at the end of last century, quotes Tye as holding the benefice of Bluntisham-with-Earith from 1570 to 1573. This was also presented to Tye by the Bishop of Ely, but was in the Diocese of Lincoln and the Archdeaconry of Huntingdon. In the Act Book of Thomas Cooper, Bishop of Lincoln 1571–1584, there is an entry dated 23 April 1573 recording the institution of 'Sir John Parker, clerk, to the church of Blunsham, vacant by the death of Sir Christopher Tye'. We should not be confused by the use of 'Sir'. This register is littered with false knights, and although in the Ely diocese Tye was renowned as a doctor of music, his fame might not have spread to the Bishop or Lincoln's palace at Buckden, nor to the Bishop's clerk. The closeness of date of this entry to that of 15 March for the Doddington institution vacant 'per mortem naturalem venerabilis viri Christoferi Tye musices doctoris' would seem to underline his death in 1573 rather than late in 1572 as has been suggested. Doddington was important financially; the previous entry in the Ely register is dated 2 March, and it would seem somewhat negligent to have left the matter undecided for a long period of time. It would be understandable that what Bishop Cox may have had an interest in seeing carried out straight away in his own diocese would take a month or so in another diocese where he had less influence.

There would seem to be two, and possibly a further two, musical establishments which influenced Tye. King's College in his formative years, Ely, and perhaps Westminster Abbey and the Chapel Royal. That Latin polyphony was used regularly in King's in the 1530s cannot be doubted. The often-cited inven-

tory of 1529 shows a repertoire based around the generation of Taverner, Ludford and the composers of the Eton Choirbook. The votive antiphon and magnificat as well as masses are prominent. This sonorous music, and its surroundings which were not used regularly until the temporary chapel at King's actually fell down one night in the year 1536/7, must have been a strong inspiration to Tye. Indeed, Tye may have been one of the first to have sung in the new King's College Chapel, and his appointment seems to have increased the number of *clerici* temporarily to seven. The Henrician Statutes of 1541 for Ely Cathedral list certain forms of prayer. The *Preces pauperum* end with the instruction that once the prayers have been said in English then 'Quaesumus omnipotens Deus'. This prayer-motet has already been found to be musically related to the *Euge bone* Mass. Could it be that it was written for use at Ely, early during Tye's work there, and that being called upon to construct a Mass for the MusD exercise within a very few years, it was only natural that Tye should draw, perhaps even subconsciously, upon recent material? The source of the mass, the so-called Forrest-Heyther partbooks, is thought to have its first layer copied at Cardinal College in the second half of the 1520s, but Tye's mass is in a layer copied by John Baldwin which may date from Queen Mary's reign, presuming that itÿwas copied at a time when there might have been an opportunity to use the work, rather than in order to add to an antiquarian collection. Was this a Richard Cox export to Oxford around 1547? Paul Doe has suggested that words in the prayer which may be the source of the *Euge bone* title were connected with King Edward the Sixth and the Protectorate, so the mass might be connected with the period when Tye seems to have been forging links with the Court in London where, as we will remember, Cox had been tutor to Prince Edward since 1544.

Tye's musical style looks in two directions. Works such as the *Kyrie 'Orbis factor'*, *Quaesumus omnipotens Deus* and *Peccavimus cum patribus nostris*, as well as considerable parts of the *Euge bone* Mass look back to the exploitation of wide sonorities and musical structures beloved of the Eton Choirbook generation. But there are also newer features: the absence of obvious passages for soloists, except perhaps in the Kyrie, and there are many signs of the new practice of imitation in the voices which is exhibited far more frequently, but far less artistically, by Tye's contemporary John Sheppard. It is in the psalm-motet *Omnes gentes*, a setting of Psalm 46 from the Vulgate, that we see the forward-looking composer. Here is a composition which sets its text rather than providing a vehicle for contemplation. In its robustness and jubilation there are signs of the vitality which is such a hallmark of the joyful music of William Byrd. In his edition of Tye's Latin church music, which has been used as the basis for this recording, Nigel Davison highlights the dramatic impact of *Omnes gentes*. He feels that *Peccavimus cum patribus nostris* also shows the bridging of structure between the old votive antiphon framework and the new closely-imitative style. Although Tye's musical output is represented by such a few complete works (and Nigel Davison's deft reconstruction of the Tenor has been used for *Quaesumus omnipotens Deus*) he is shown to be a most imaginative composer whose oeuvre must surely have been far larger than those works we can glimpse today. It may be that, tired of the political religious upheavals, Tye sought an early retirement in taking holy orders, and that his other main contribution to the genre of *In Nomine* consort music provided a less contentious outlet for the talents of a man who never seems to have been entirely at ease in his settings of English texts, but whose stature is attested to in the obvious high regard in which he was held in his own lifetime.

ANDREW PARKER © 1990

1 KYRIE 'ORBIS FACTOR'

Orbis factor rex aeterne eleison.	*Maker of the world, King eternal, have mercy upon us.*
Kyrie eleison.	*Lord have mercy upon us.*
Pietatis fons immense eleison.	*O immense source of pity, have mercy upon us.*
Christe eleison.	*Christ have mercy upon us.*
Christe qui lux es mundi dator vitae	*Christ who art the light of the world and giver of life*
eleison. Christe eleison.	*have mercy upon us. Christ have mercy upon us.*
Patrem tuum teque namen utrorumque eleison.	*Thou and thy Father, an equal light, have mercy upon us.*
Kyrie eleison.	*Lord have mercy upon us.*
Clemens nobis assis paraclite	*Thou, merciful unto us, art present with the Holy Spirit*
ut vivamus in te eleison.	*that we might live in thee, have mercy upon us.*

MASS 'EUGE BONE'

2 Gloria in excelsis Deo	*Glory to God in the highest*
et in terra pax hominibus bonae voluntatis.	*and on earth peace to men of good will.*
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	*We praise you. We bless you. We adore you. We glorify you.*
Gratias agimus tibi propter magnam gloriam tuam.	*We give you thanks for your great glory.*
Domine Deus, rex coelestis, Deus Pater omnipotens,	*Lord God, king of heaven, God the Father almighty,*
Domine Fili unigenite, Iesu Christe,	*Lord, only-begotten Son, Jesus Christ,*
Domine Deus, agnus Dei, Filius Patris,	*Lord God, lamb of God, Son of the Father,*
qui tollis peccata mundi, miserere nobis;	*you who take away the sins of the world, have mercy on us;*
qui tollis peccata mundi,	*you who take away the sins of the world,*
suscipe deprecationem nostram;	*receive our prayer;*
qui sedes ad dexteram Patris, miserere nobis.	*you who sit at the right hand of the Father, have mercy on us.*
Quoniam tu solus sanctus. Tu solus Dominus.	*For you only are holy. You only are Lord.*
Tu solus altissimus, Iesu Christe.	*You only are most high, Jesus Christ.*
Cum Sancto Spiritu, in gloria Dei Patris. Amen.	*With the Holy Spirit, in the glory of God the Father. Amen.*
3 Credo in unum Deum, Patrem omnipotentem,	*I believe in one God, Father almighty,*
factorem coeli et terrae, visibilium omnium, et invisibilium.	*maker of heaven and earth, of all visible and invisible things.*
Et in unum Dominum Iesum Christum, Filium Dei unigenitum,	*And in one Lord Jesus Christ, the only-begotten son of God,*
et ex Patre natum ante omnia saecula,	*born of the Father before all ages,*
Deum de Deo, lumen de lumine, Deum verum de Deo vero,	*God from God, light from light, true God from true God,*
genitum, non factum, consubstantialem Patri,	*begotten not made, consubstantial with the Father,*
per quem omnia facta sunt.	*by whom all things were made.*
Qui propter nos homines, et propter nostram salutem	*Who for us men, and for our salvation,*
descendit de coelis, et incarnatus est de Spiritu Sancto	*came down from heaven and was incarnate by the Holy Spirit*
ex Maria virgine, et homo factus est.	*through the virgin Mary, and was made man.*
Crucifixus etiam pro nobis:	*He was also crucified for us:*
sub Pontio Pilato passus, et sepultus est.	*under Pontius Pilate he died and was buried.*
Et resurrexit tertia die, secundum scripturas.	*And on the third day he rose again according to the scriptures,*
Et ascendit in coelum: sedet ad dexteram Patris.	*and ascended into heaven. He sits at the right hand of the Father.*

Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	*And he will come again with glory to judge the living and the dead:* *there will be no end to his kingdom.* *And in the Holy Spirit, Lord and giver of life,* *who comes from the Father and the Son,* *who with the Father and the Son together is adored and glorified;* *who spoke through the prophets.* *And in one, holy, catholic and apostolic church.* *I confess one baptism for the remission of sins.* *And I await the resurrection of the dead,* *and the life of the world to come. Amen.*
4 Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	*Holy, holy, holy, Lord God of hosts.* *Heaven and earth are full of your glory. Hosanna in the highest.*
5 Benedictus qui venit in nomine Domini. Hosanna in excelsis.	*Blessed is he who comes in the name of the Lord.* *Hosanna in the highest.*
6 Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	*Lamb of God, who takes away the sins of the world,* *have mercy on us.* *Lamb of God, who takes away the sins of the world,* *grant us peace.*
10 QUAESUMUS OMNIPOTENS DEUS	
Quaesumus omnipotens et misericors Deus ut famulos tuos vifices nos gratia tua quos tibi nula tenus mori venes et errantes in viam ducas qui tua sub protectione in terris militamus miseri. Moveant te preces nostrae nam ad te solum venimus supplices. Da opem fer auxilium et crimina nostra delequibus ad iram te incitavimus et cor purum nobis donato ut vitiorum voragine devitata tibi serviamus ac in tranquilla pace dum humanis agimus tam feliciter possimus nostra tempora pertransire ut post huius vitae decursum ad te qui via veritas et vita es gratiosi valeamus venire. Amen.	*We beseech thee, almighty and merciful God,* *that thou wilt quicken us thy family with thy grace,* *whom thou dost by no means wish to die,* *and that thou wilt lead us, wandering, back into thy way,* *who wretchedly struggle here on earth under thy protection.* *May our prayers move thee,* *for to thee alone do we come in supplication.* *Give aid, bring help* *and take away our sins by which we have roused thee to anger;* *and grant us a pure heart, so that avoiding the abyss of vice* *we may serve thee while we live this human life, and* *in tranquil peace we may so happily pass through our own time* *that, after the course of this life, we may come to thee* *who art the way, the truth and the life. Amen.*
11 MISERERE MEI, DEUS	
Miserere mei, Deus miserere mei quoniam in te confidit anima mea: et in umbra alarum tuarum sperabo donec transeat iniquitas. Clamabo ad Deum altissimum:	*Be merciful unto me, O God, be merciful unto me,* *for my soul trusteth in thee:* *and under the shadow of thy wings shall be my refuge* *until this tyranny be overpast.* *I will call unto the most high God, even unto the God*

Deum qui benefecit mihi.	*that shall perform the cause which I have in hand.*
Misit de coelo et liberavit me:	*He shall send from heaven: and save me*
dedit in opprobrium conculcantes me.	*from the reproof of him that would eat me up.*
Filii hominum dentes eorum arma	*I lie even among the children of men, whose teeth are spears*
et sagittae et lingua eorum gladius acutus.	*and arrows, and their tongue is a sharp sword.*
Exaltare super coelos Deus:	*Set up thyself, O God, above the heavens,*
et in omnem terram gloria tua.	*and thy glory above all the earth.*
Laqueum paraverunt pedibus meis	*They have laid a net for my feet,*
et incurvaverunt animam meam:	*and pressed down my soul:*
foderunt ante faciem meam foveam	*they have digged a pit before me*
et inciderunt in eam.	*and are fallen into the midst of it themselves.*
Paratum cor meum Deus.	*My heart is fixed, O God,*
Paratum cor meum: cantabo et psalmum dicam.	*my heart is fixed: I will sing and give praise.*
Exsurge gloria mea, exsurge psalterium et cithara:	*Awake up, my glory, awake, lute and harp:*
exsurgam diluculo. Confitebor tibi in populis Domine:	*I myself will awake early. I will give thanks unto thee, O Lord,*
psalmum dicam tibi in gentibus.	*among the people, and I will sing unto thee among the nations.*
Exaltare super coelos Deus	*Set up thyself, O God, above the heavens,*
et super omnem terram gloria tua. Amen.	*and thy glory above all the earth.*

12 OMNES GENTES, PLAUDITE MANIBUS

Omnes gentes, plaudite manibus:	*O clap your hands together all ye people:*
iubilate Deo in voce exsultationis.	*O sing unto God with the voice of melody.*
Quoniam Dominus excelsus terribilis:	*For the Lord is high and to be feared:*
rex magnus super omnem terram.	*he is the great King upon all the earth.*
Subiecit populus nobis;	*He shall subdue the people under us:*
et gentes sub pedibus nostris.	*and the nations under our feet.*
Elegit nobis hereditatem suam;	*He shall choose out an heritage for us:*
speciem Iacob quam dilexit.	*even the worship of Jacob, whom he loved.*
Ascendit Deus in iubilo:	*God is gone up with a merry noise,*
et Dominus in voce tubae.	*and the Lord with the sound of the trumpet.*
Psallite Deo nostro psallite;	*O sing praises, sing praises unto our God:*
psallite regi nostro psallite.	*O sing praises, sing praises unto our King.*
Quoniam rex omnis terrae Deus:	*For God is the King of all the earth:*
psallite sapienter.	*sing ye praises with understanding.*
Regnavit Deus super gentes:	*God reigneth over the heathen:*
Deus sedit super sedem sanctam suam.	*God sitteth upon his holy seat.*
Principes populorum congregati sunt	*The princes of the people are joined unto the people*
cum Deo Abraham: quoniam Dei fortes	*of the God of Abraham: for God, which is very high exalted,*
terrae vehementer elevati sunt.	*doth defend the earth as it were with a shield.*

13 PECCAVIMUS CUM PATRIBUS NOSTRIS

Peccavimus cum patribus nostris:	*We have sinned with our fathers:*
iniuste egimus iniquitatem fecimus.	*we have done amiss and dealt wickedly.*
Tuae tamen clementiae spe animati	*Moved, however, by the hope of thy mercy,*
ad te supplices: confugimus benignissime Iesu.	*we fly to thee as suppliants. O most bounteous Jesus.*
Qui ut omnia potes:	*As thou art he who can do all things,*
ita omnibus te invocantibus vere praesto es.	*so thou art truly present for all calling upon thee.*
Respice itaque in nos infelices peccatores:	*Be merciful, therefore, of us miserable sinners.*
bonitas immensa.	*O immense goodness.*
Respice in nos ingratissimos miseros:	*Be mindful of us ungrateful wretches,*
salus et misericordia publica;	*O salvation and manifest mercy,*
nam despecti ad omnipotentem venimus;	*for, despicable, we come to the Almighty;*
vulnerati ad medicum currimus deprecantes	*wounded, we run to the healer begging*
ut non secundum peccata nostra facias	*that thou wilt not deal with us according to our sins,*
neque secundum iniquitates nostras retribuas nobis.	*nor reward us according to our wickedness.*
Quin potius misericordiae tuae antiquae memor	*Rather, remember thine ancient mercies,*
pristinam clementiam serva	*continue thy former clemency,*
ac mansuetudine adhibe incrementum	*and confirm thy custom,*
qui tam longanimiter suspendisti ultionum gladius.	*O thou who hast for so long withheld the sword of vengeance.*
Ablue innumerositatem criminum	*Wash away our innumerable crimes.*
qui delectaris multitudine misericordiarum.	*O thou who delightest in a multitude of mercies,*
Ingere cordibus nostris tui sanctissimum amorem	*pour into our hearts thy most holy love,*
peccati odium ac coelestis patriae ardens desiderium;	*hatred of sin, and a burning desire for the heavenly kingdom,*
quod magis ac magis crescere faciat tua omnipotens bonitas.	*and let thine almighty goodness make them grow more and more.*
Amen.	*Amen.*

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Recording Producer GARY COLE
Executive Producers CECILE KELLY, EDWARD PERRY
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Front illustration: Madonna and Child with two angels, Ferrarese School, late 15th century

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